

RECENT PUBLICATIONS ON THEATRE ARCHITECTURE

Compiled by

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This bibliography is prepared as an activity of the Theatre Architecture Project, American Educational Theatre Association. Suggestions, comments and additions are welcomed. Further information is available by writing to Ned Bowman, Dept. of Speech and Theatre Arts, University of Pittsburgh, Pittsburgh 13, Pa.

108. "Collapsible Seats," Architectural Forum, CXV, No. 5 (November '61), p. 45.
American Seating Company's special solution for the Pittsburgh Civic Arena.
109. Davies, D. R., "A National Theatre for Wales," New Theatre Magazine (Bristol), III, No. 1 (October '61), p. 6-7. Early news about a St. David's Theatre, Cardiff. Architect Elidir Davies. No illustrations or specific plans.
110. English, John, "The Cannon Hill Theatre," Tab (London), XIX, No. 3 (December '61), p. 26-32. Plans for a multi-purpose theatre in Birmingham, illustrated with ground plans and elevation sketches. The theatre may house an arena, three-quarter, or proscenium (with or without apron) production. Building is meant to be used by two resident companies and occasional visiting troupes.
111. Gregotti, Vittorio, "l'Architettura dell'Espressionismo," Casabella, No. 254 (Agosto '61), p. 24-49. Considers several European theatres, especially of the '20's and '30's: projects and realizations, including work by Pölzig, Gropius, and Behrens.
112. Gurrola, Juan Jose, "Vielformigkeit oder Synthese im Theaterbau," Bühnentechnische Rundschau, LV, Heft 5 (Oktober '61), p. 7-9. Project for a studio theatre with multiple audience-action relationships.
113. "The Ideal Theatre: Eight Concepts," Progressive Architecture, XLII, No. 12 (December '61), p. 49-53. A report of theatre projects sponsored by the Ford Foundation (1959) in which eight teams (consisting of one architect and one theatre designer each) have completed specific projects in theatre planning, through the model stage. The projects are (1) a combination of live and projected action on a stage (Paul Rudolph and Ralph Alswang) (2) intimate musical drama (Edward L. Barnes and Jo Mielziner) (3) theatre-skyscraper complex (Frederick Kiesler) (4) flexible, small urban theatre (Peter Blake and David Hays) (5) open air theatre (Edward D. Stone and Eldon Elder) (6) open stage dance theatre (Barrie Greenbie and Elizabeth Harris) (7) proposed theatre for Carnegie Institute of Technology (Paul Schweikher and George C. Izenour) and (8) determination of possible viewing positions in proscenium and non-proscenium theatres (not illustrated) (Ben Schlanger and Donald Oenslager). A more complete report is projected for the February issue.

114. Jones, David E., "A Note on the Tyrone Guthrie Theatre," Drama Survey, I, No. 1 (Spring '61), p. 100-106. Excellent graphic material on the Minneapolis theatre, designed by Ralph Rapson. Sketch, plans and photograph of model. See also Item no. 125, this bibliography.
115. Joseph, Stephen, "Correspondence: 'Proscenium, Forestage, and O'," Drama (London) (Winter '61), p. 37. Joseph defends the arena theatre in his letter replying to the Bridges-Adams article. A further explanation is included by Bridges-Adams. See also Item no. 57, this bibliography.
116. Longworth, Eric and John Brownrigg, "The Yvonne Arnaud Theatre, Guildford," New Theatre Magazine, III, No. 1 (October '61), p. 14-18. Description of a projected open stage, designed by Mr. Brownrigg. Exterior views only.
117. "The Mermaid Theatre," Tabs (London) XIX, No. 3, (December '61), p. 24-25. Two good interior photographs, ground plan, section; architect Elidir Davies.
118. Miller, James H., "Before You Build That Theatre," Theatre Arts, XLV, No. 8 (August '61), p. 66-67, 77.
119. Miller, James H., "The Picture Stage Without The Frame," Tabs (London) XIX, No. 3 (December '61), p. 8-13. Argument for the open stage as evinced in Miller's design. Illustrations show models of scene designs by the author for two productions on an open stage.
120. Miller, Richard A., "Eight Concepts for the Ideal Theatre," Architectural Forum (January '62), p. 112-119. The first editorial commentary on Ford Foundation's design grant submissions. The first good graphic coverage. See also Item no. 113, this bibliography.
121. "New Salzburg Festival Theatre," World Theatre, X, No. 2 (Summer '61), p. 144. Architect Clemens Holzmeister's variable hall completed in 1960. See also item nos. 11, 25, 42, and 72, this bibliography.
122. Newman, Robert B. and William J. Cavanaugh, "Sound Systems," Architectural Record 130, No. 12 (December '61), p. 161-162. A discussion of very basic sound reinforcement problems for the architect of theatres and auditoriums. To be concluded in the January, 1962 issue.
123. Pinero, Emilio, "Project for a Mobile Theatre," Architectural Design, XXXI (December '61), p. 570. A "spacial reticular structure" which produces a collapsible dome capable of rapid assembly. More attention to structure than to space for theatre.
124. Schlemmer, Oskar, Laszlo Moholy-Nagy, and Farkas Molnar, The Theatre of the Bauhaus (trans. Arthur S. Wensinger) ed. Walter Gropius. Middletown, Conn., Wesleyan University Press, 1961. A translation of one of the Bauhaus Books, revised, originally assembled in 1924. Treats activity on the experimental two-side ("profile") stage at Dessau, and details other theatre architecture projects which came out of Gropius's period at the Bauhaus. Also see Oskar Schlemmer und die Abstrakte Bühne. Zürich: Kunstgewerbemuseum Zurich, 1961, for a well-illustrated exhibition catalogue chronicling similar Bauhaus investigations.

125. Sherman, John K., "Twin Cities, Minnesota," Theatre Arts, XLVI, No. 1 (January '61), p. 23-24, 77. Brief outline of the Tyrone Guthrie Theatre, Minneapolis, slated to open in the spring of 1963. Ralph Rapson, architect. See also item nos. 62, 99, and 114, this bibliography.
126. "Single Saarinen Structure Houses Theatre, Library, Museum," Progressive Architecture, XLII, No. 12 (December '61), p. 56. Brief description of Saarinen's contribution to Lincoln Center, with photographs. A more complete study is projected for the February issue. See also "Saarinen Design for Lincoln Center Repertory Theater," Architectural Record, CXXX, No. 12 (December '61), p. 13. See as well, item nos. 86 and 88, this bibliography.
127. "Spingold Theater Arts Center at Brandeis," Architectural Record, 130, No. 12 (December '61), p. 13. Overhead photograph of model, exterior sketch, and brief description. Theatre plan not indicated.
128. "Der 3 Kongress der AITT in London," Bühnentechnische Rundschau, LV, Heft 5 (Oktober '61), p. 10-18. Review of the London international conference on multi-purpose structures (June '61), with three papers, photographs and plans.
129. "Wettbewerbe," Bauen und Wohnen, XV, Heft 9 (September '61), p. ix37-ix38. Announces news of design competitions for municipal theatres in Neuenburg and St. Gall.
130. Allio, Rene. "l'Architecture theatrale," World Premieres (Paris), XII, No. 20 (October '61), p. 1-3.
131. "Arena for a Resident Company," Progressive Architecture (February '62), p. 124-132. Permanent arena theatre for Washington D. C. by Harry Weese & Associates. See also items 1, 142, 151, and 152, this bibliography.
132. "Canada: Lively Arts," Interbuild (London) (June '61), p. 15. Photograph of site model, and general description of Montreal's Place des Artes. Theatres to seat 3100 and 1200.
133. "Centre Culturel a Tokyo," l'Architecture d'Aujourd'hui (Octobre-Novembre '61), p. 20-27. Cultural center at Tokyo, which includes a large and small hall. Theatres are intended to house concerts, opera and ballet as well. Plans, elevations and sections.
134. "Chichester Festival Theatre," Interbuild (London) (November '61), p. 11. A hexagonal arena, with seating space on three sides of a permanent structure. Photograph of model. See also items 135 and 139, this bibliography.
135. "The Chichester Festival Theatre," Theatre Notebook, XVI, No. 2 (Winter '61 - '62), p. 56-57, Pl. 1-4. Four drawings and a detailed account. Scheduled completion date, March '62. See also items 134 and 139, this bibliography.
136. "Composite State for a College," Progressive Architecture (February '62), p. 122-123. Interesting asymmetrical proscenium-less treatment of a shallow rectangular room. Playing space wraps around both sides of the 140-seat spectator area. Vincent G. Kling, architect, with James H. Miller as theatre consultant.

37. Corry, Percy. Planning the Stage. New York: Pitman Publishing Corporation, 1961. The rare appearance of a volume dedicated to theatre planning is cause in itself for careful attention by all who profess interest in the subject. Corry's approach is colored by a national disposition towards the picture frame theatre which is "actively disliked by some people, is tolerated by others and is accepted unquestionably by the majority." The book is unquestionably sound and factual, if perhaps it seems occasionally pedestrian to those seeking new solutions.
38. DeGaetani, Thomas. "A Theatre Flexible and Spacious," Progressive Architecture (February '62), p. 166-72. Reviewer uses the recently published translation of Die Bühne im Bauhaus as the springboard for an exceptionally perceptive look at recent developments. See also item 124, this bibliography.
39. "Editorial," Theatre Notebook, XVI, No. 2 (Winter '61 - '62), p. 34-36. A discussion of the exhibition of plans for fourteen theatres, held at the Royal Festival Hall, and a complaint that the exhibit was not well publicised. The following English communities are reported to have theatres in various stages of construction: Bury St. Edmunds, St. Helens, Croydon, Chichester, Newcastle-under-Lyme, Cardiff, Rosehill, Scunthorpe, Whithenshawe, Eastbourne, Rhyl, Southampton, and Fulham.
40. "Flexible Proscenium," Progressive Architecture (February '62), p. 112-13. Project for a small opera house for the Ford Foundation, by Barnes and Mielziner. See also items 113, 120 and 143, this bibliography.
41. "A Flexible Theatre," Arts and Architecture, LXXIX, No. 3 (March '62), p. 20-22. Description of the Ford Foundation project for a small flexible theatre, designed by Peter Blake and David Hays. See also items 113, 120 and 143, this bibliography.
42. Gallenstein, Leo. "Washington's New Arena Stage," Official Bulletin of IATSE, No. 431 (Winter '61 - '62), p. 4-5. See also items 1, 131, 151, and 152, this bibliography.
43. "The Ideal Theatre: Eight Concepts," Players Magazine, XXXVIII, No. 5 (February '62), p. 150-57. See also items 113 and 120, this bibliography.
44. "International: Mobile Theatres," Interbuild (London) (August '61), p. 16-17. A resume of entries in a congress of the International Union of Architects. Drawings of four submissions.
45. Iron, William. "The High School Multi-Purpose Theatre; A Critical Study," Curriculum Bulletin (University of Oregon), XVII, No. 218 (December '61), 21 pages. Examines the gymnasium and cafeteria areas for combination with high school theatre activity. Finds the cafeteria potentially more suitable, and develops a case for an arena or a variable theatre space as the most suitable compromise.
46. "Lighting That Complements Architecture," Architectural Record, CXXXI, No. 2 (February '62), p. 159. Includes an amphitheatre shell used for musical performances. Lighting has been designed to illuminate both the performer and his music without glare or shadow. Interesting integration of lighting and acoustical solutions.

47. "Il Loeb Drama Center ad Harvard; Una macchina per vedere," l'Architettura, VI, No. 11 (Marzo '61), p. 766-67. Also see items 6, 29, and 61, this bibliography.
48. "Lost Art," Interbuild (London) (January '62), p. 33. A brief summary of what writer finds the discouraging state of theatre construction in England, with news of anticipated Theatre Royal in Birmingham. Completion date: 1964.
49. Markelius, Sven, "Trade Union's Congress and Cultural Centre, Stockholm, Sweden," Architectural Design, XXXII, No. 2 (February '62), p. 66-70. Plans and photographs of the multi-purpose center, including a theatre seating 865.
50. "Mechanized Multi-Form," Progressive Architecture (February '62), p. 116-21. This solution promises a stronger statement of Izenour's credo than resulted at Harvard. Paul Schweikher is the architect for the only Ford Foundation submission specifically intended for immediate realization: at Carnegie Institute of Technology in Pittsburgh, in a drama school complex. See also items 113, 120, and 143, this bibliography.
51. "New Buildings: First Arena Theatre," Interbuild (London) (February '62), p. 14-18. Although perhaps not as impressive as many graphic presentations, this descriptive treatment of the Arena Stage, Washington, D. C., is exceptionally detailed. See also items 1, 131, 142, and 152, this bibliography.
52. "New Image, Old Plan for Arena Stage Theatre in Washington, D. C.," Architectural Record, CXXXI, No. 2 (February, '62), cover, p. 121-24. Plans, photographs and cross-sections of theatre designed by Harry Weese. Lighting, trapped stage, and flexible seating. See also items 1, 131, 142, and 151, this bibliography.
53. "Nonmechanized Multi-Form," Progressive Architecture (February '62), p. 114-15. The Blake-Hays design for an Off-Broadway situation with limited space. Certainly one of the more stimulating of the Ford Foundation-subsidized projects. See also items 113, 120, 141, and 143, this bibliography.
54. "Open Stage with Film Projection," Progressive Architecture (February '62), p. 110-11. Alswang-Rudolph submission as a Ford Foundation project for a theatre especially suited to projection techniques (the "living screen" project). See also items 113, 120, and 143, this bibliography.
55. Smith, C. Ray. "Theatres; Rehousing the Drama," Progressive Architecture (February '62), p. 96-109. Knowledgeable discussion of current trends. Employs a symposium of commentary by theatre figures, centering on variability of actor-audience relationships as an objective. Author attacks the central problem of confusions in terminology. Includes overdue recognition of the Guggenheim Museum's auditorium as an interesting spatial possibility.
56. "South Africa: Civic Theatre," Interbuild (London) (July '61), p. 41-43. Project for Johannesburg's civic theatre.
57. "Theatre mobile pour la region parisienne," Techniques et Architecture (Paris) (Janvier '60), p. 104-106. Mobile theatre project by Jacques Bosson.

58. Type K, Mk. 1," Architectural Review, CXXXI, No. 779 (January '62), p. 2-3.
The new Kremlin auditorium, designed by Mikhail Posohkin. Reports a system of 7,000 small booster speakers, and a "lighting rig of heroic wattage." Genuine technical data is apparently still not available. See also item 79, this bibliography.
59. "United Kingdom: Congress Theatre," Interbuild (London) (May '61), p. 15-16.
Multiple-purpose proscenium theatre projected for Eastbourne.
60. Unruh, Walther, et al. "Die neue Deutsche Oper in Berlin-Charlottenburg," Bühnentechnische Rundschau, LV, Heft 6 (Dezember '61), p. 13-28. Entire issue devoted to the newest of German municipal opera houses, actually a complete reconstruction of the Deutsche Opernhaus destroyed in W. W. II.
61. "West Germany; Shell and Slab," Interbuild (London) (February '61), p. 37-38.
Opera house for Dortmund, now under construction.
62. "Akademie der Künste, Berlin," Architektur und Wohnform, Nr. 4 (Mai '62), p. 144-151. Includes an auditorium complex with two seating areas opposing one another and a common stage between. See also items no. 53, and 174, this bibliography.
63. Alten, Fred. "Weg vom Barock-Theater," Bauen und Wohnen, Nr. 5 (Mai '61), p. iil-ii4. Presentation in depth of the concentric circle plan by Perottet von Laben and Stöcklin for Krehfeld, Germany.
64. "Argentine; Theatre Municipal San Martin, a Buenos-Aires," Techniques et Architecture, XXII, No. 2 (Fevrier '62), p. 138-41.
65. Bablet, Denis. "Wo steht das Theater in der modernen Gesellschaft?," Bühnentechnische Rundschau, LVI, Heft 1 (Februar '62), p. 16-22. A considerable collection of new ideas, based on proceedings of a colloquium at Royaumont, 18-22 June, 1961. Included are projects by Rene Allio and Jacques Polieri, of particular interest.
66. Banham, Reyner. "Fringe Theatre," Architectural Review (September '62), p. 154.
An incisive review of The Theatre of the Bauhaus. See also items 124 and 138, this bibliography.
67. Beaufort, John. "Modern Theatres for a Modern World," ANTA Spotlight (October '61), p. 12-14. Article on Architect Ruhnau and the Gelsenkirchen theatre. Reprinted from the Christian Science Monitor, June 17, 1961. An additional excerpt from Ruhnau's discussion of theatre architecture follows, as "From Material to Immaterial," p. 15-16.
68. Bentham, Frederick. "Two Approaches to Planning," Tabs (September '62), p. 18-24.
How is planning for stage lighting affected by work in non-proscenium forms?
"I am positive the space stage requires large blocks of decisive light."
"Productions requiring finesse in lighting are wrong for open stage."
69. Beranek, Leo L. "Acoustics of Philharmonic Hall," Architectural Record (September '62), p. 197-204. Excerpts from Beranek's book, Music, Acoustics and Architecture (New York: John Wiley & Sons, Inc., 1962).

USITT VISITS PHILHARMONIC HALL

On Monday evening, November 12, members of the USITT visited Philharmonic Hall, New York, at the invitation of Lincoln Center for the Performing Arts and the Management of the New York Philharmonic Society. A full program of unusual interest included addresses by leading persons instrumental in the building and equipment of the Hall, and a conducted tour of the back-stage area under the guidance of John Scott, Assistant House Manager. The speakers welcomed discussion, in which the members participated with keen and lively interest. The meeting was held in the auditorium itself, where various lighting effects were demonstrated.

The speakers were: Max Abramovitz, Architect; Leo Beranek, Acoustical Consultant; Richard Kelly, Lighting Consultant; Donald Oenslager, Interior Design Consultant; and Reginald Allen, Director of Operations, Lincoln Center. The chairman was Thomas DeGaetani. The entire Hall was open for inspection, so that many visitors for the first time not only saw the back-stage area and its extensive equipment but received impressions of the auditorium from its various parts, including the three balconies.

An attractive pamphlet describes the Hall as the first of the five buildings for the Center, the first public concert hall of orchestral size in New York since Carnegie Hall, built in 1890, and the first major concert hall in the metropolitan area which, thanks to air-conditioning, can comfortably accommodate music the year round. It has been financed by foundations, corporations, and private individuals who contributed \$15,400,000 for this hall alone.

This is a rectangular building, nine stories high, with sound-cushioned foundations and many soundproof walls, three sides of clear glass, rising 70 feet from street level to roof. It is surrounded by 44 stately columns, of modern design, faced with beige-colored Roman travertine. There is an outdoor terrace, 193 feet long, overlooking the impressive Lincoln Center Plaza, the Plaza effectively paved.

Further specifications on the auditorium are: a total cubage of 4,620,000 feet devoted roughly one-quarter to the auditorium, three-quarters to foyers, promenades, dressing rooms, and offices; auditorium relatively long and narrow; orchestra platform 61 feet wide; a 98-rank pipe organ located behind a decorative wooden grill; absence of proscenium; 2612 seats, 1378 in the Orchestra, 390 in the Loge, 442 in the First Terrace, 402 in the Second Terrace, all seats having excellent sightlines and exceptionally well designed; escalators; general color scheme blue and gold; acoustical provisions with 106 moveable panels suspended from the ceiling effecting both sound and lighting; power outlets and camera locations for television purposes; a cafe restaurant; a music library for the Philharmonic, and a music store for the public. The Hall is designed not only for orchestral concerts but is adaptable for a variety of functions, including opera and operetta in concert form, dramatic and dance events without scenery, organ recitals, lectures, and poetry readings.

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